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**MEMORIAL EXHIBITION
OF PAINTINGS
BY J. FRANCIS MURPHY**

THE
LOTUS
CLUB

**SATURDAY EVENING
NOVEMBER 26, 1921
AND FOLLOWING DAYS**

An October Landscape 1899
Silver Medal Pan American
get photo



EXHIBITION OF PAINTINGS
BY J. FRANCIS MURPHY

SATURDAY EVENING
NOVEMBER 26, 1921
AND FOLLOWING DAYS

JOHN FRANCIS MURPHY

1853-1921

IF it is true that a work of art be "Nature seen through a temperament," what better illustration could we find of that hackneyed axiom of art-criticism than the paintings of John Francis Murphy?

Nearly two years ago, an exhibition of the works of Corot, Cazin and Monticelli enabled visitors of the Lotos Club to appreciate the interpretation of nature by the individual temperaments of three great French artists. Today, a stately array of seventy-five chosen works, teaches us to worship nature through the eyes of the most sincere and most religious of America's modern artists.

The tradition of this nature-worship, of this feeling for the beauty of the landscape reaches far back. Virgil expressed it by his verse, and Titian by his brush, in the few genuine landscapes he has left us. From Venice, the connecting thread carries us to the Netherlands, to Rubens, to Ruisdael, to Hobbema, to Van Goyen. From there, we skip a hundred years and more until Constable carries us over to England and Corot brings us back to the Continent. In the nineteenth century, French landscape painters, with the Barbizon school and later on the great Impressionists, teach the artistic world an inspiring and beautiful lesson.

Nowhere has their call for truth and beauty found a more wonderful response than in America. In no country has their beneficial influence awakened a greater store of dormant genius: without Corot, we might never have had an Inness, a Homer, a Wyant or a Martin, four great artists, worthy of admiration and of envy from the whole world of painting. Neither would we have had a John Francis Murphy, uniting in his art the finest European tradition and the purest American qualities.

Of his biography, so well known to all his admirers, nothing need here be said; of his refined and generous personality, how could we add to that which all his pictures tell us? Did he not paint with his very soul and was it not a lovable soul? Can we fail to be in sympathy with these stately trees "indistinct in the twilight" or half-veiled by the glamour of a misty dawn? Can any hue glow richer than these golden leaves and silvery skies?

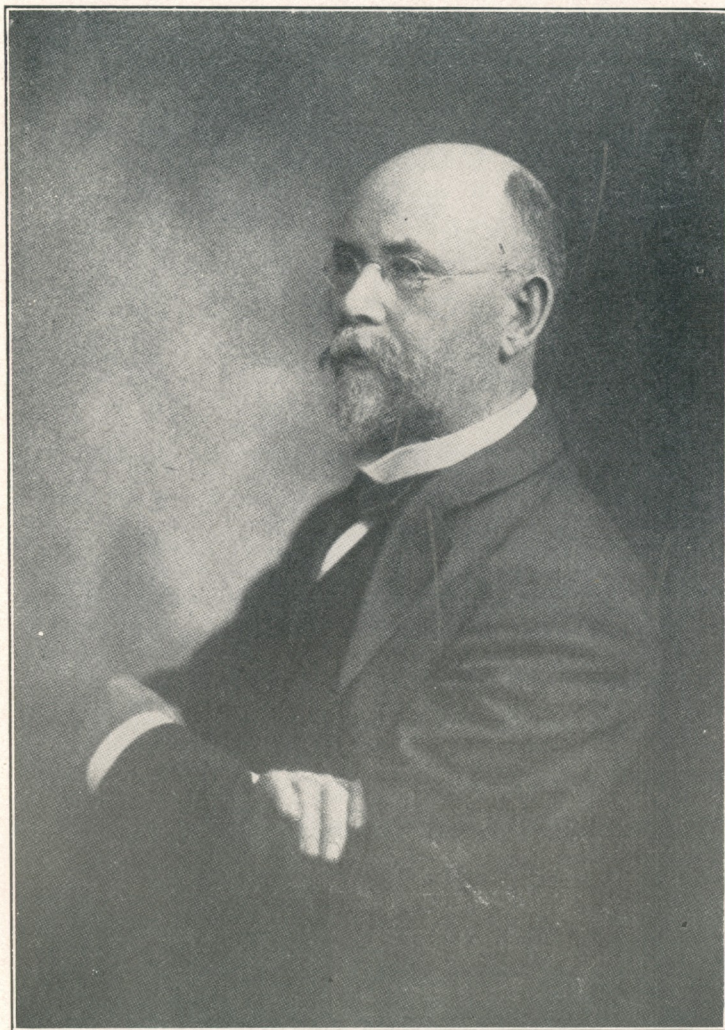
As for his technique, can anything equal his probity, his perpetual sincerity to the great causes of life, labour and beauty?

John Francis Murphy was a great patriot; he loved his country and has painted it in tints of an everlasting freshness. A fine and scrupulous draughtsman, he has sought to express and preserve for future generations the beauty he had before his eyes. With what striking success, this exhibition shows. His works can await without fear the verdict of posterity. John Francis Murphy will stand out as one of the greatest American painters of the close of the nineteenth century, as one of the truly immortal poets of the brush.

Seymour de Ricci.

45947

Mrs F.F. Sherman, 2/4/44. Gift



JOHN FRANCIS MURPHY

Courtesy of WILLIAM MACBETH, INC.

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whose generous cooperation in
lending their pictures has made
this exhibition possible.

TITLES OF PAINTINGS

- | | | |
|---------------------------------------|----|--|
| <i>large 1901</i> | 1 | <u>A Hillside Farm</u> <i>Mrs. Baldwin</i> |
| <i>18h12w 1919 fine</i> | 2 | Edge of a Clearing |
| | 3 | Landscape |
| | 4 | Morning |
| | 5 | October |
| <i>fine 1906</i> | 6 | Rain |
| | 7 | Road to an Old Farm |
| <i>fine got photo</i> | 8 | Showers <i>delicately grey</i> |
| <i>20h14w fine delicate soft grey</i> | 9 | The Brook |
| <i>No</i> | 10 | Upland Pastures Morning |
| | 11 | Grey Day |
| <i>8 x 2 1/2 grey in tone</i> | 12 | Meadow Pool |
| <i>2 1/2 inch</i> | 13 | Summer |
| | 14 | Sunset |
| | 15 | November Morning |
| <i>good large</i> | 16 | Woods in Autumn |
| <i>hillside 1908</i> | 17 | A Clearing |
| | 18 | Barn and Stable <i>The Yellow Hill 18224</i> |
| | 19 | Corner of a Wood Lot |
| <i>coloured not good good tone</i> | 20 | Indian Summer |
| | 21 | In June |
| | 22 | Upland Farm |
| | 23 | Autumn |

large x 24 Afternoon Sunlight

25 Early Landscape

abt 6x10 x 26 Russet Season 1907

27 Sunlit Stubble

28 Sunny Hillside

29 Autumnal

30 Indian Summer m. Shepley

31 In the Shadow of the Hills 1910 ~~get photo~~ ~~Summer~~ ~~medal~~

32 The End of the Day m. Shepley

33 Golden Autumn

34 Hazy October 1902 very soft autumn color

35 Late September

36 November Afternoon

Be sure to photo this 37 October Day Jerrity

38 A Hillside Farm

39 Indian Summer

40 On the Meadow

41 October Afternoon

42 Landscape

43 Landscape

get photo 1899 44 Landscape

45 Summer

46 An Opening in the Woods

47 Autumn

48 Landscape

x 49 The Storm 1894

- 50 August Afternoon
- 51 Early Autumn
- 52 Gray Day
- 53 Indian Summer *"84 get photo*
- 54 Indian Summer *get photo gray*
- 55 In October
- 56 Old Wood Lot
- 57 Sugar House *on Shepherd 1901*
- 58 Sundown
- 59 Valley Farm
- 60 Yellow Hill
- 61 A Gleam of Light
- 62 In June
- 63 October Morning
- 64 On the Uplands
- 65 Summer
- 66 Afternoon in September
- 67 Misty Day *Geo S. Palmer*
- 68 September Morning
- 69 The Brook
- 70 November Grays
- 71 The Russet Season
- 72 October Afternoon
- 73 Landscape
- 74 Landscape
- 75 Summer Morning

*18x16 1892xxx
autumn color*

get photo fine 1909

large fine -

*large 1919
+ photo*

*large & best of green?
get photo 66
large fine deep
coloring 1894*

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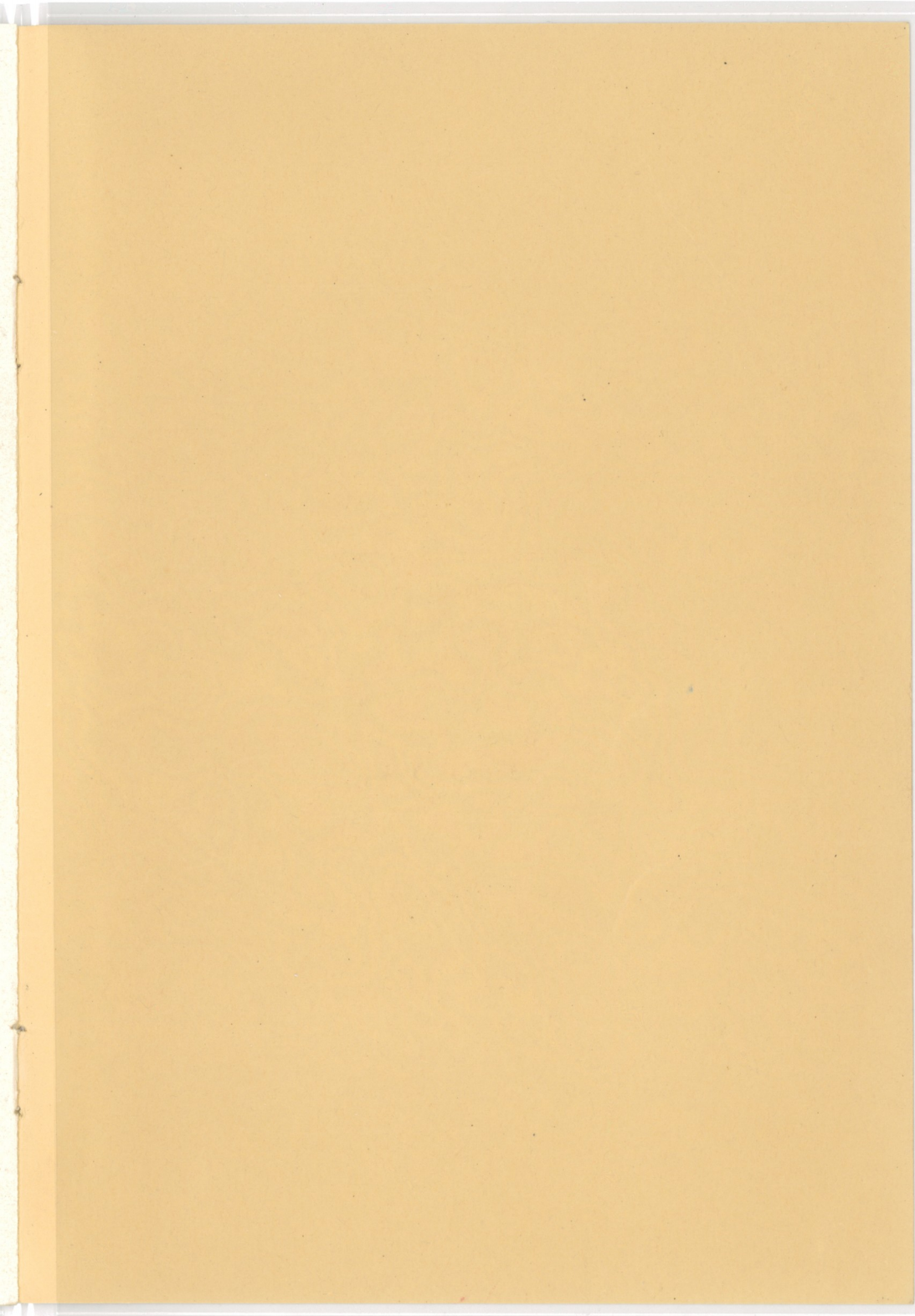
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